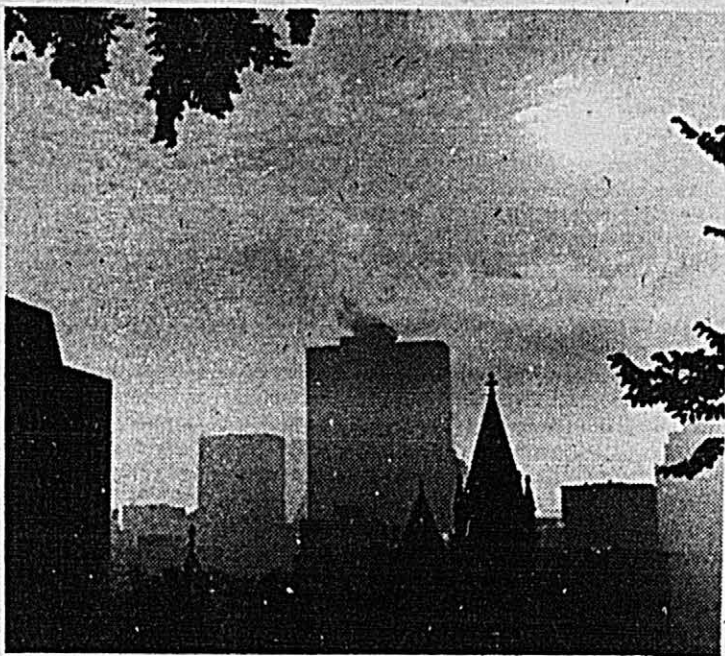




OH BEAUTIFUL... not quite. This scene is downtown Montreal and the smog that infests it in mid-afternoon. The sun, a blur in the sky, fights its way through the thickening layers of sulfur dioxide and other noxious gases. A Pollution Symposium sponsored by the EUS is examining the grave situation. Its final meeting is tonight at 8:30 in the Palmer Howard Theatre of the McIntyre Medical Bldg.

Students seek ways to stop pollution

by Paul Grosman

One of the speakers at tonight's Pollution Symposium will be Mr. Fikret Berkes, a representative of a McGill group involved in an ecology action project. The topic of the panel discussion is pulp and paper pollution.

Mr. Berkes, Michael Butler, and Bruce Ott, three graduate students at the Marine Sciences

Centre started organizing a research project on pulp and paper pollution in Quebec and its ramifications in mid-December. Besides the three co-ordinators there are about 30 members mostly McGill science undergraduates.

The students are divided into six semi-autonomous groups studying what and how much the (Continued on page 2)



STAFF CUTS EXPECTED... Major staff cuts are in the offing for McGill's library system, forcing many workers to face the increasingly hostile labour market while the result in the libraries will be a decrease in the quality of service.

Library staff lay-offs coming

by Alan Freeman

Cutbacks in university spending, which have already begun to take their toll of faculty, are to be felt in the McGill library system in the form of substantial lay-offs of permanent staff.

Last week, in a series of long expected moves, the library administration made known the procedure by which a minimum of 22 positions, both professional and non-professional, will be eliminated by June 1st.

A memorandum was circulated by Keith Crouch, Director of Libraries, to all members of the library staff informing them of the setting up of a performance appraisal system. Library staff will be appraised by their supervisors according to the way they perform their duties as to efficiency, reliability, and similar criteria. These reports will then be discussed by the staff member and supervisor in a private interview.

At the same time as the memos were circulated, department heads were informed orally of the forthcoming job cuts. This information was then passed on to the library staff.

The establishment of the appraisal system, according to Mr. Crouch, "has long been our

intention in the library system and is already the case in all other areas of the university." However, it is quite obvious that the freeze imposed recently on the library budget and the resulting need to cut staff was the real reason for the sudden implementation of the appraisal system.

Staff has reacted to the announcement of cuts with little surprise. They have been expected for some time. But most remain apprehensive concerning the extent of the cuts and the system of appraisals. No precise information has been made available concerning the lay-offs. The figure of 22 positions comes from the Director of Libraries but other estimates run as high as 50 or 60, which would cut much more deeply into the staff of 400. Indeed Mr. Crouch admitted that the figure may go higher.

The very process of appraisal also adds to the anxiety of the staff. There is a fear that once the decisions are taken by the library administration there will be little chance of recourse for the individual involved. The lay-off notices will be going out March 1st which leaves only a few weeks before the ax falls. The library's grievance procedure provides staff with little feeling of security as many

McGILL DAILY

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Pollution control objectives urged

Dr. D. Bates, renowned physiologist at McGill and an authority on pollution, last night urged Canadians to establish broader objectives towards pollution control.

He observed that these objectives would have to be in the form of Canadian initiative encouraging the consideration of long term problems at the international and global level.

Through this development public participation in decision

by Khalid Hasan

making concerning pollution can greatly increase.

Speaking at the Pollution Symposium sponsored by the Engineering Undergraduate Society he stated that it cannot be assumed

that industry will be fully cooperative in adopting measures that will be costly to it. He noted that "it also cannot be assumed that impossibly restrictive legislation will be necessary in every instance."

He further stated that a complete inventory of major sources of air pollution was necessary.

The physiologist suggested that factories give public pollution reports every 24 hours. "We do not need such information to be conveyed confidentially from industry to government," he pointed out.

Dr. Bates also called for a clear definition of responsibilities and powers related to pollution at both the Provincial and Federal levels.

He criticized the Department of Health and Welfare for not having taken action in the field of pollution problems although it has been urged to do so for the last ten years. He said that work in this area was "wholly deficient in Canada and that the Department of Health and Welfare should at least provide grants to help train physicians."

One of Dr. Bates' strong points was his suggestion that Canada really needs "to institute an educational approach to conservation and the protection of the environment beginning in the elementary schools, and continuing in high school, and available for advanced study at the university level."

"The initiative must be taken by the educational institutions first," he explained. "The Federal Government might encourage this at the adult level by making fees for some designated courses tax deductible."

He concluded by stressing that Canada needs to keep ahead in research development so that "it is quick to take advantage of changes in automobile design, or of new thinking about mass transportation that will contribute to a solution of our particular problems." He said, however, that special agencies would definitely be needed to do this as the ordinary processes of government and of civil service are not enough to enable us to take advantage of such developments.

Dr. M. J. Dunbar, Chairman of the McGill Marine Sciences Center followed Dr. Bates' speech with a talk on Arctic pollution.

He explained that "this is a critical time for the Arctic" considering that there is a threat of an industrial invasion by the non-native population. He said

(Continued on page 6)

The Red and White Revue... really needs volunteers who can sew costumes for the production this year. Sew... if you want to stitch in and help, contact the Union Box office as soon as you can. Please be thimble.

today

RELIGIOUS STUDIES: B Th & BD meet at noon, Junior Common rm., Divinity Hall.

FACULTY OF MUSIC: "The Growing Castle", opera by Malcolm Williamson. Redpath Hall, free, 8:30.
BERTRAND RUSSELL COLLOQUIUM ON EXACT PHIL: Franz Oppacher speaking on Analyticity. 3479 Peel, 2nd floor, 4pm.
SANDWICH THEATRE: "The

Gunslinger". Union Theatre, 1-2 pm.
BLACK STUDENTS' ASSOC: Support the Fund Drive. Union Theatre, 1-2pm.
SIC: For help and info, come see us. Union switchboard, 12-3 pm. Volunteers needed.
RADIO MCGILL INSOUND: Featuring 5pm. "The City" - weekly news, arts, and sports wrapup. Campus, 2-8pm.

FILM SOCIETY (FRIDAY NIGHT SERIES): Mississippi Mermaid, by Truffaut with Belmondo and Deneuve. L132, 6:30 and 9pm.

EUS: Pollution Symposium - topic-pulp and paper pollution. Palmer Howard Lecture Theatre, McIntyre Bldg. 8:30pm.

PREMED: Dr. K. Marshall on Pathology in Clinical Medicine and Research. Francis Seminar Rm. - 4th floor McIntyre, 1pm.

ARAB STUDENTS' SOCIETY: Social club is back, come and enjoy amusements and free refreshments. Union 123, 5:30pm.

POLISH CLUB: Mont Habitant night skiing, bus leaves McGill at 4:30 in front of Union.

NEWMAN CENTRE: Friday night supper. 3484 Peel, 6:15pm.

CONFERENCE-SEMINAIRE: "Litterature et Langage" par Monsieur Tzvetan Todorov. Peterson Hall 3460 McTavish 2pm.

SKYDIVING CLUB: Free Info film on upcoming course. Union B26-27, 12.

LATIN AMERICAN SOCIETY: All members and non-members invited to party, men: \$0.50. 625 Milton, apt. 202, 8pm.

NEWMAN CENTRE: Retreat Weekend, bring your gear. Leaving 7:00pm, 3484 Peel.

PRE-MED: Free guide for medical school applicants-rap with med students. McIntyre 620, 12-1 pm.

AFRO-ASIAN PEOPLES SOLIDARITY MOVEMENT: Open Rally to condemn U.S. Imperialist Escalation of aggression in Laos. Union Ballroom, 1-2pm.

WEST INDIAN SOCIETY: Party in aid of Black Conference. \$1.00 Coffee Lounge, 8:30pm.

AMATEUR RADIO VE2UN: General meeting followed by auction. Weiner and Blohm will be sold. Union 401, 1pm. Ron VE2AXR, hoped to attend, but airwaves pollution knocked him QRT.

SATURDAY

FACULTY OF MUSIC: "The Growing Castle", opera by Malcolm Williamson. Redpath Hall, Free, 8:30.

CURLING CLUB (MEN): League A resumes; new teams, challenges. TMR Club, 1pm.

BLACK STUDENTS ASSOC. Support the fund Drive. Union B-48, all day.

RADIO MCGILL INSOUND: Music to be Saturday by. Campus, 12-6 pm.

FILM SOCIETY INTERNATIONAL 35: Teorema by Pier Paolo Pasolini with Terence Stamp. PSCA, 6, 8:15 and 10:30.

BASIC AND FIGURE SKATING: Regular Practice. Winter Stadium, 10-12 noon.

CHRISTIAN FELLOWSHIP: Tobogganing and skating at Beaver Lake. Meet there at 7pm. Return to House 3559 University at 9:30 pm.

COMMERCE DAYS: Sign up for scheduled events. 9am to 10pm.

SAVOY SOCIETY: Rehearsals: men's chorus- 12:00 noon, Union 307 leads and female chorus- 2:00pm. run-through with orchestra- 3:30pm, B-26-27

Bring scores and pencils please.
UKRAINIAN SOCIETY: Dance to wind up Uky week activities- Band and refreshments-all welcome. 2376 Iberville St., 7:30pm.

SUNDAY

FACULTY OF MUSIC (STUDENT COMPOSERS WORKSHOP): Compositions by Cohen, Austin, Marton, Tedman and others. Redpath Hall, Free. 2:30pm.

CANTERBURY ANGLICAN CHAPLAINCY: Folk Mass followed by wine and cheese. Back Door, 985 Sherbrooke W., 5pm.

NEWMAN CENTRE: Eucharistic Celebration. 3484 Peel, 10am and 8pm.

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Struggle for parity stagnates at U of T

TORONTO (CUP) — Despite wide campus support and two important tactical victories, the struggle for staff student parity here has failed to force the Administration to intervene or the faculty to reverse their stand.

University of Toronto administration president Claude Bissell still refuses to make any public response to the Arts and Science crisis. His strategy seems to be one of trying to turn the strike movement into a long war of attrition to be resolved perhaps after exams, when students have left the campus.

The two latest student victories have involved harassment of the regular business of the faculty council.

Friday students crowded into a small room where the undergraduate students committee was about to meet. Cheering, singing, clapping and general noisemaking forced the committee to adjourn almost immediately.

The group of about fifty students calling themselves the Nelson Rist Memorial Glee Club (in honor of the two leading faculty opponents to parity) — roamed the campus Friday gathering numbers along the way. They visited faculty offices and classrooms winding up outside Simcoe Hall, the Administration Building, only to find the doors locked seconds before their arrival.

Monday afternoon about two hundred students crowded into an auditorium where the general committee of the faculty council was to hold its regular monthly meeting. The general committee is the executive arm of the full council and has 169 members, 34 of them students.

Once again singing, flag waving and general merriment forced council chairman Jack Sword to adjourn the meeting in a terse and unamused statement.

Following this successful disruption, students felt they had "put the ball in Bissell's court" but so far they have yet to get a rise out of the president.

Arts Dean A. D. Allen Tuesday, denounced the disruption of Mon-

day's meeting as "silly, pointless and stupid."

This is an important change of tack for Allen who practically invited students last week to demonstrate that his faculty was "ungovernable" and required intervention from outside to resolve the crisis.

A student meeting on Friday called off the partial boycott of classes, initiated by student leaders despite the loss of the referendum.

Students...

(Continued from page 1)

pulp and paper mills are producing; effluence estimates, the influence of this effluence on life, what industry is doing to abate pollution, what the government regulations are, and how lifestyle changes affect the demand for pulp and paper products.

The group started work in January and expects to publish its report in March or April. The objective of the report according to Mr. Berkes is "to stimulate the decision-making bodies of government and industry regarding pollution abatement by creating public awareness of the problem".

He said his role at tonight's panel discussion would be to ask questions of the representatives of government and industry rather than supply answers. Mr. Berkes emphasized that the group was a scientific one and was interested in the solution of the pollution problem, not the lambasting of industry.

The Pollution Symposium is sponsored by the Engineering Undergraduate Society and will be in the Palmer Howard Lecture Theatre, McIntyre Medical Building at 8:30 pm tonight.

FLQ trials challenging judicial system

MONTREAL (CUP - LAST POST) - The predominant themes in the trials of Quebec's "political prisoners" so far have been questionable evidence (in the cases of alleged FLQistes Robert Langevin and Come Leblanc) and determined challenges to the judicial system itself (by Paul Rose and the "big five").

Outside the spotlight, meanwhile, an obscure, long-standing case which began in May, 1966 clearly illustrated that questionable evidence in political trials predates the War Measures Act, and the Judicial System deserves to be challenged.

Like last October, the FLQ was on the offensive in the spring of 1966. The Front placed several bombs in and around Montreal, including bombs at the La Grenade shoe and Dominion Textiles factories.

The 1966 FLQ offensive prodded police to arrest Pierre Vallières, Charles Gagnon and others. One of the others was a recent immigrant from France called Richard Bouchoux, then 25.

Bouchoux was suspected of being the organization's bomb-maker, and was hit with several

charges, based on a "confession" which police attributed to another young man arrested around the same time.

Bouchoux was held without bail in Montreal's notorious Bordeaux Jail, where he soon suffered a nervous breakdown and was transferred to the jail's "observation centre".

After 17 months in jail, Bouchoux was acquitted on one charge after the state's witness repudiated his "confession" to police.

A charge of illegal possession of dynamite was still pending when the young man showed up for trial last Tuesday. The crown dropped the charges for lack of evidence, and Bouchoux was finally free, five years after his arrest.

The cases of people like Richard C. Bouchoux, and Vallières' comparable experience, explain why he and the other political prisoners are vigorously seeking justice this time around.

"His only crime was having friends more or less involved in the La Grenade Affair," wrote the tabloid *Le Journal de Montreal*, the only one of Montreal's six daily newspapers which in-

terviewed him.

Tuesday, while Richard Bouchoux was being liberated, five other men were appearing in another courtroom nearby.

In the second day of their trial for seditious conspiracy, Michel Chartrand, Pierre Vallières, Robert Lemieux, Charles Gagnon and Jacques Larue-Langlois were asking Mr. Justice Roger Ouimet to withdraw from their case on the grounds that he could not judge them impartially.

Their arguments were numerous, notably that Ouimet is the judge who last month sentenced Chartrand to a year for contempt of court, and that Ouimet made uncomplimentary statements about Vallières and Lemieux in refusing them bail.

At one point during the hearing of the withdrawal motion, Ouimet tried to assure the defence that in the end, justice would be served, as always.

"If there is prejudice (here), you are forgetting that there is a Court of Appeal," he said.

Vallières immediately replied: "I have already spent 44 months in prison for nothing. I'm not interested in staying there an-

other year and a half waiting for an appeal."

Ouimet, 63, and Justice Marcel Nichols, 43, both formerly active in Canadian politics, have come under fire for their alleged lack of competency to handle the two new trial divisions set aside for about 60 alleged subversives of the Front de Liberation du Québec.

Nichols, who presides at the murder trial of Paul Rose, has expelled the accused twice, found him guilty of contempt of court and has threatened to exclude him from the courtroom for the duration of crown testimony. Rose is conducting his own defence, and will repudiate any defence lawyer appointed by the court.

Almost every ruling in the murder trials arising out of the slaying of Quebec Labour Minister Pierre Laporte could become a precedent.

Nichols was president of the Liberal Riding Association of Drummondville West for many years and served as Mayor from 1960 to 1966.

He is a personal friend of Federal Trade Minister Jean-Luc Pepin, and Quebec Highways

Minister Bernard Pinard. He was recommended to the bench in 1968 by the then Justice Minister Pierre Trudeau, a candidate for the Liberal Party leadership.

Ouimet, frequently described as a "fervent federalist" and member of the Quebec establishment, lives in Westmount.

He wrote in his official biography, that he spoke "for the Liberal Party" in every Federal and Provincial election campaign from 1930 until his elevation to the Bench.

Twice he lost by wide margins as provincial Liberal candidate. He served as Crown Prosecutor in Montreal during the Second World War, and as Special Federal Prosecutor in drug cases during the post-war period.

In a 1963 speech he warned that the separation of Québec would have "catastrophic repercussions", and that separatist agitation could one day lead to an armed uprising.

The judge's frequent resort to summary convictions for contempt has aroused a growing debate in Quebec on the relevancy of contempt and sedition charges, which date from the Star Chamber that propped up the absolute monarchy in England until 1641.

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EXECUTIVE APPLICATIONS STUDENT HANDBOOK

Applications are hereby called for Editor of the Student Handbook for 1971.

Applications may be obtained from Students' Council office. Deadline FEBRUARY 12th, 5 p.m.

Inquiries should be directed to Secretary Treasurer of the Students' Society.

EXECUTIVE APPLICATIONS DIRECTOR

Union cafeteria defended

by Françoise-Joelle Roux

"Recriminations in this case are unjustified. Kids like to complain for nothing." These are the words of the chief cook of the Union cafeteria referring to the complaints recently brought up to the Students' Council by a student, Mike Voticky.

"They expect to get restaurant-style meals from the cafeteria. We give the quality we can afford for the money we ask." He then said that considering on one hand, all the expenses of such a business, including staff salaries and the percentage given to the Students' Society, and on the other hand, the low prices of the meals, "the Union cafeteria is making no profit at all and even faces financial problems. We'd need at least 200 more meals to cover the expenses."

He also explained that they have to fulfill their agreement with the Maisonneuve Vending Co., caterer in the Union, which asks them to provide each meal with a maximum weight of meat for a certain amount of food.

"Prices are proportional to quantity," the chef said. "At the beginning of the year, a list of 100 meals had been proposed to all students; there were only 250 responses."

Taking into account the complaints left by students at the cashier's desk the staff of the kitchen always try their best to improve the quality and the variety of the menus.

"Hamburgers are now individually made and a lot of students ask for advice when choosing food. If there's any serious reason for complaining, then the cafeteria committee arranges a meeting with the manager to discuss the problem."

Fred Gluckman, a member of the committee, corroborated the chef's words, saying that many of the complaints are unjustified, especially considering that it is a cafeteria and not a restaurant.

"Kids always complain; even if the food is good, they'll find something. It's almost impossible

to please everyone." He also said that the cooks are good and can only work with what they are provided. He considers this to be the best cafeteria in town in relation to the prices. He concluded by saying that the job is made more difficult for the caterer by students who don't return their trays and who complain about the food an hour after they have bought it, instead of going directly to the chef or the manager who is always around. "There should be more intercommunication between students and staff."

As for the majority of students, they have varied opinions on the matter but most are satisfied with the meals and their cost.

Sigma Alpha Mu to stage 'Bounce for Beats' drive

Sigma Alpha Mu Fraternity will be staging a marathon fund raising drive for the Quebec Heart Foundation this weekend.

The annual "Bounce for Beats" charity drive is being held at the Plaza Côte des Neiges. Members of the fraternity will bounce a basketball continuously for thirty hours, each bounce being symbolic of a heart beat.

The drive will carry on from today at noon until 6pm Saturday.

Playboy bunnies and other guest celebrities will be on hand. The president of the Quebec Heart Foundation will start the ball bouncing.

Hundreds of gifts, jewellery, 30 champagne flights, and other goodies donated by various stores will be given away and auctioned off as a part of the drive.

The "Bounce for Beats" drive is taking place this year for the third consecutive time. The sum of \$2000 was raised last year.

This year's goal is \$3,000.

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Editorial: 392-8955
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Why we need a fee increase

Every student is aware by now of the unstable financial situation of the Students' Society. We have been deficit financing for several years, and now there is no longer a reserve to cover the deficit. This is largely due to bad planning and an absence of foresight, but another unavoidable reason has been the ever increasing costs of operating the University Centre and the traditional student activities while our income has remained fixed. \$160,000 out of our annual revenue of \$283,000 goes to keeping the building open and functioning, leaving too little to provide meaningful formal activities for the participation of the student body.

The major justification for the fee increase is the fact that if we don't get it, and if we cannot

otherwise supplement our income, the Society will fold. Sooner or later. This is not because a meaningful Society cannot be operated on \$123,000 a year, but because we have debts and commitments from the past which we have to clear away before we can start with a clean slate.

The alternative to a fee raise is a drastic cut in the services and activities we offer, i.e. matching our fare to our wallet. There is much to be said in favour of this, including the fact that this course may give us a chance to weed out traditional activities that may have become irrelevant, and to reorganise the Society in such a manner that would make it truly relevant. However, to deal adequately with our previous commitments and

to cut back at the same time would reduce us to little more than running the building, the cafeteria and student elections. In those circumstances, we as the only Students' Society in Canada that is financially autonomous of the University Administration, may as well throw in the towel and have the University run it. The activities which would immediately disappear would be the ones we value most; an independent Daily, Radio McGill, etc.

Our greatest advantage right now is that we run our own affairs. Let's keep it that way. A fee increase now is not unreasonable. We have not had one for seven years.

Hutton Archer

Respirez la merde

With the sulphur dioxide levels in Montreal this week reaching six times the "permissible" levels, it's certainly comforting to recall how "concerned" industry and government are about the pollution problem. If you watch hockey games you know by now that Esso has a bunch of guys called "environment experts" shuffling around in engineer hats talking about wild grouse and permafrost; meanwhile their massive refinery on Notre Dame East is constantly pumping SO₂ into the atmosphere. If you listen to government statements about the problem you learn that it's all a matter of whose jurisdiction it is and it's always someone else's.

According to studies done in New York City increased SO₂ levels mean an increased death rate. In Montreal this week many hospitals reported increased admissions of people with respiratory diseases. The fact that the looseness of our local laws could enable city health officials to refrain from action against the leading polluters during the temperature inversion is dramatic testimony of the inadequacy of those laws and standards.

Tackling all the varieties of pollution, it is clear, is going to take money and tough legislation. And such legislation must come with the understanding that while political leaders can renounce revolution, they must not fail to question the claimed right of private enterprise to prosper for a few at the expense of the health, survival and beauty of the nation.

Hence the answer to Montreal's pollution problems can never come from local legislation alone. But there are things we can press for as Montrealers. Some of these are outlined in FRAP's book "Les Salariés au Pouvoir"; they include by-laws which would force industrial and institutional polluters to begin eliminating wastes without detriment to the public health. These polluters would also be forced to pay for the city's costs in adjusting to and cleaning up their mess or else face fines, loss of licence or even municipalization.

Within the realm of immediate possibility there are other measures worth demanding. These include: insistence on more accessibility of City pollution counts and standards; the discouraging of automobile traffic in favour of better mass public transportation (this would be far better than silly and unenforceable laws telling you that you can't idle your car for more than 4 seconds); an enforced move to low-sulphur fuels — at all times, not just emergencies; and a special tax on heavy polluters to pay for sanitation measures that industry refuses to undertake (this would require federal legislation to prevent these industries from simply passing all costs on to the consumer).

Meanwhile, as our leaders tell us, we have to eat (and breathe) shit.

Joey Treiger

Letters

Film Society needs subway packers

Sir,

We've been getting quite a lot of people to our films lately. In fact, we had to turn five hundred away on Wednesday night because the auditorium was already packed.

We're sorry, and should this happen again, we will be glad to have a repeat showing.

Now, this week-end looks like it will be busy too. So, should anyone be coming they are encouraged to arrive early and, please, refrain from shoving! We'll try to get everyone in, it just takes time and lots of patience.

Should anyone wish to help, we're at 392-8993 or 392-8925.

Love to all,

Hyman Weisbord
for The McGill Film Society

Prof. Scott on alms

Sir,

May I call your attention to one point which appears to have been overlooked in the debate about the Engineering Undergraduate Society contribution to the Black Students' Association. Merely because there are no

express restrictions on expenditure in the constitution of an organization, it does not follow that the powers of its executive are unlimited. They are confined to what is reasonably within the scope of the objects and purposes of the organization. To take a very obvious example, the executive could not properly spend the money of the association on a car for the sole benefit of the president. Those who were parties to the mispending of the money would probably be personally liable to repay it, and a treasurer would be quite justified in refusing to be party to the expenditure.

Charitable gifts in reasonable amounts could certainly be justified, I think, and it may also be (having regard to the amount involved, the means of the E.U.S. and its constitution, which I have not examined) that the contribution in dispute here was a permissible one. But that is to be shown, not assumed; and it cannot be taken for granted that the Treasurer was in the wrong.

Stephen A. Scott
Of the Bar of the Province of Quebec
and the Faculty of Law,
McGill University.

Now we know

Sir,
Did you know that

1— The Students' Society receives no financial remuneration

when an Insurance company uses its name, and that one of the insurance companies that recently advertised that the Students' Executive Council was supporting its policy for the 12th year in a row never got that endorsement?

By the way — that same company probably got your name from the Student Directory and there is nothing we students can do about it. The other company received a mailing list from McGill with Mr. Archer's endorsement "as a service to the students."

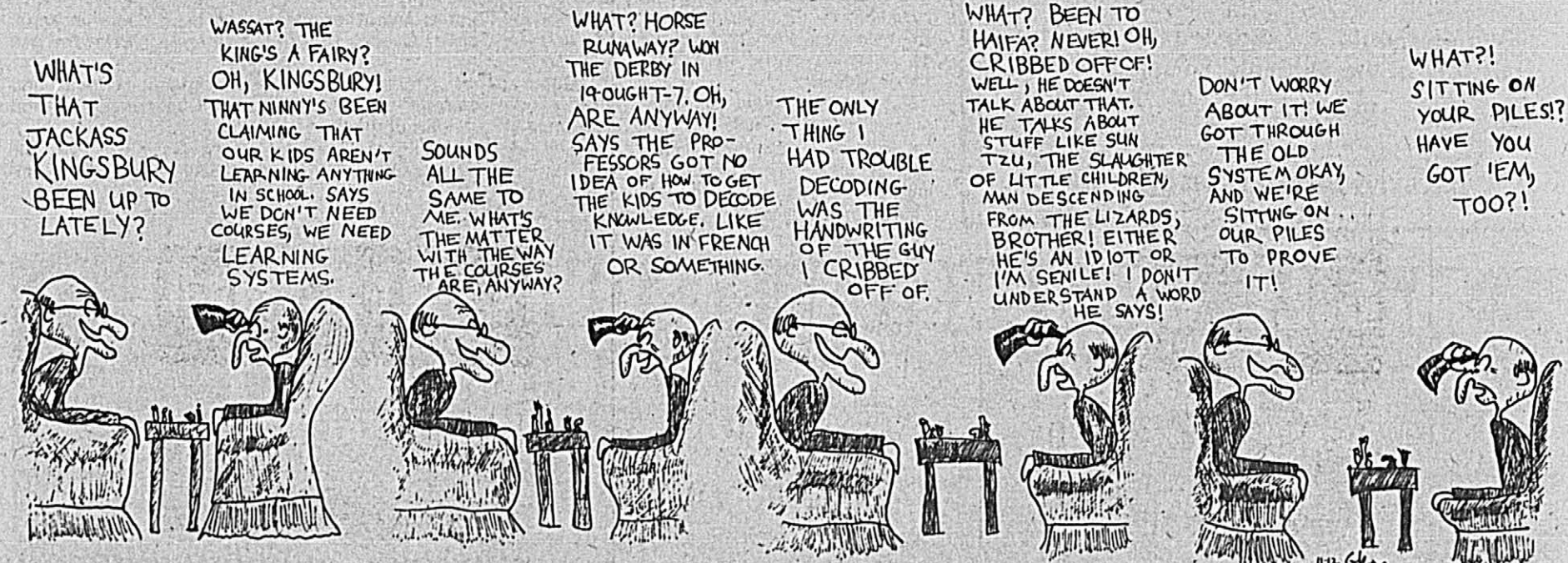
2— The Senate Committee, the Committee on Rights and Responsibilities, that is supposed to present a "Discipline Code" to the University has not met during this academic year. The "unknown" reasons are probably twofold: it has no chairman (the "McGill Daily" says the last one resigned in August), and one of the student representatives on the committee is Devinder Garewal, a well-known campus activist (Is the committee afraid it might not be able to sleep at its meetings?).

3— In one introductory Anthropology course this term (E22b), there have been seven lectures scheduled thus far this term but only two have actually ever happened? Perhaps the 500-plus students in the course should ask for a refund.

Robert Wheatley,
B. Comm. III

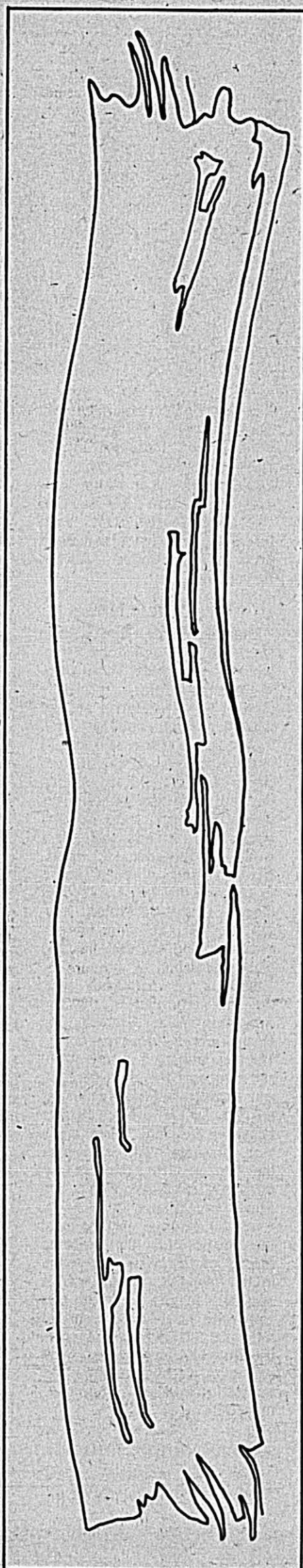
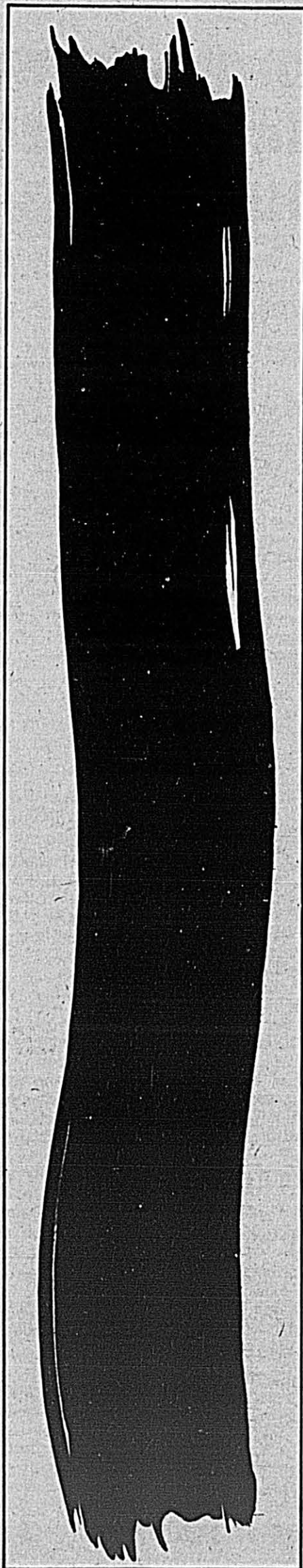
Lean and Hungry

George Kopp



the Supplement

FEBRUARY 5, 1971





RED & WHITE

BOWING IN WITH GRANT ARCHER'S FOLLY OF '28

by Linda Marchand and Alec Demsey

*We're already to go now
We're herewith a new show now
It's Grant Archer's Folly of '28.*

...and here comes the Red and White Revue for 1971. For anyone who saw last year's show, the difference between the two is the difference between Black and White - or as different as the 1920's seen from the 1970's.

Titled Three Magic Words, the R&W is set in the 20's and the world of show biz. It's a play within a play within a play: the old schtick about the chorus girl that gets a shot at the main lead. It's not a new idea, and Hollywood did it well with movies such as 42nd Street and the Buzby Berkly Goldiggers series. Yet it still rings true in a fun sense, for this type of escapism is a necessary outgrowth of heavy times...and the 20's and the 70's are heavy times in the real. But these are times that need a myth, and the myth can be magical. Consider the Red and White one big lolly-pop...and don't be ashamed to be a sucker.

A Graves Look at a Funny Show

The Red and White is a musical, and this year's piper is Don Graves, a 24-year old teacher and student in the McGill faculty of Music.

As Musical Director of the show, Graves had his work cut out for him. The show is choreographed in the Hollywood-Broadway tap - extravaganza style, and the casting director needed dancers first and foremost. It was Graves' job to make singers out of dancers - sometimes task number 11 on the herculean scale.

Not only must Graves coach

all the singers, but he is also largely responsible for getting them to capture that steam-spirit and music of the 20's that Roared: essentially he must teach them a style that consists of a vigour and spontaneity, a hard thing to polish up in a few months of rehearsal. He's succeeded to such an extent that although there was no rehearsal scheduled one Friday night, the cast turned up anyway and practised alone.

Comedy and Direction

Any musical director's job is more difficult when working with a musical comedy rather than with a straight musical or opera. He is not as important - somewhat - in a show like the R&W, where much of the weight falls upon the stage director. Graves considers himself fortunate to have as Director Joel Greenberg, a SGWU student who has directed for both the Georgian Players and SGWU's Summer Festival.

Graves describes Greenberg as "one of the most competent people I've ever worked with: there is complete co-operation, and it is a most enjoyable experience."

"Joel has captured the spirit of the 20's, and some of the routines are hilarious: there is not a weak moment in the show," the music director added.

Music

Graves' credentials themselves are not unimpressive. While studying conducting at McGill under Alexander Brott and Gifford Mitchell, Graves was a director of the McGill Martettes, and the Choral Society. He directed the Savoy Society's Pirates of Penzance when it grossed more profit than any other McGill production since My Fur Lady. At the present time, he is doing both this year's R&W and the Savoy's production of H.M.S. Pinafore.

It's a tight schedule, and one

that may find him working with Three Magic Words, H.M.S. Pinafore and Palestrina in one week. According to Graves, the co-ordinating factor is his wife, who leaves him notes such as "Be at Moyse Hall at 7... don't forget to have lunch and don't drink the Union coffee - it's bad for your ulcer."

More Music Notes

The music for Three Magic Words will be played by a ten-piece jazz ensemble - with one of the show's composers playing piano. The orchestration and arrangement was done by Christopher Lewis (also of McGill's Music Faculty), and Graves considers Lewis' job of scoring the full orchestration for the show (200 pages) from a piano arrangement in less than eight weeks a "super-human" effort. However, this criterion seems to pervade the entire cast even though Graves describes himself as "not the most tolerant conductor and the cast has had to go through hell."

Speaking of mammoth jobs, the one performed by the two composers, Allan Guttman and Brian Bessner, deserves notice. The two, both aged twenty, wrote and composed the entire show - and Bessner will play piano for the production while Bessner is one of the leads. (Many third-year students will remember the two as "the flunkys" in the R&W Odyssey, Won't You Please Come Home.)

Graves believes that one of the reasons for the potential success of this year's show lies in the fact that it was written as a unit. In past years, the Red and White was often the work of some six or seven people contributing bits and pieces - resulting in patchwork shows that sometimes worked - and sometimes didn't.

Involvement People

One thing noticeable in this production is the number of people

connected with the R&W who are in the Faculty of Music. Previously, music students kept fairly apart from campus productions - with Graves believes, unfortunate results. "Without this co-operation they (the R&W and Savoy) would not be anywhere near what they are going to be," Graves stated.

He pointed out that this type of orientation is better for the show and the musicians as a whole: it gives potential professionals in the Music Faculty an opportunity of practical experience, while giving the other students a chance of working with - often - very accomplished performers.

"The students in the Music Faculty are beginning to discover that their confreres on campus do have real ability and talent," Graves said, "and as a result, the former ostracism is diminishing."

"The actual performance is secondary to me, because it is not my performance but that of the performers," Graves said, adding that the greatest compliment for him is not that "your conducting was good" but rather that the "music was good". This, he believes, means that he has prepared the musician in such a way that the music communicates with the audience.

Showmanship

As music director, Graves says he gets most of his satisfaction from rehearsal. However, he sometimes finds it hard because "a conductor must be an extrovert, and I'm an introvert and therefore I have to put a lot of energy into conducting."

He also tries to avoid interfering in the parts of the production which are not his: "Essentially my motto is 'Go into rehearsal, be prepared, do your job, shut up, collect your money... and go home.'"

Music Director Graves, when interviewed, mentioned the problem of co-operation between the Music Faculty and on-campus students, a co-operation which must exist to produce better shows. However, there is an equally great obstacle to face - the problem of getting sufficient funds from the Students' Society.

The Students' Society's financial hassle has forced Council to say 'no' to many requests, and the Red and White's budget was cut down substantially from last year's level.

But it would be a shame if McGill lost good musical entertainment because of a lack of funds when there is now the talent and enthusiasm to produce better things than ever before. Of course, much of the problem lies with McGill audiences - or their absence. The constant internal downgrading of McGill by her students is reaching absurd proportions - especially when it comes to theatre. An excellent production of Muzeeka and The Real Inspector Hound drew pitiful attendance to a show well worth seeing.

However, the Red and White may escape this fate - and should. Early ticket sales are good, but not so good that seats aren't still plentiful. If anything, consider seeing the show for two reasons - it's alive and fun. Both reasons are facets of McGill that have been lacking for some time.

Red and White Revue: student preview Feb. 16; regular show Feb. 17-20. Tickets at Union box-office.



Art is choosing, ordering and communicating those bits of reality that interest us most. Reality is never created. It exists for those who wish to live it. Reality is mundane. Our imaginations transform this mundaneness into significance and our art seeks to present this personal significance as something universal, in terms not of matter but of life. Theatre is the most lively interpretation of life, and its being twice removed from the original conception makes it one of the most difficult. (So Partridge is a pear tree)

EMPATHY: To live in tune. Because man is an animal, because he is alive, because he exists at all, he already has rhythm, so the first becomes essential. There is a hidden harmony in the world and man inherited the need to discover it. Its meaning is that of collective life which is a collection of individual lives. In tune. But what, in fact, is this magic? How do the ears pull the summer out of other beings? How do the eyes, the hands?

We might live a person so long, they begin to smell like us. This is love we say (we love all things we can penetrate, merge with, give shape to) but this love is a theft. The theatre is love and this love, too, is theft.

Giving, however, is what is needed to support the universes (stagehands outstretched). Sympathetic interest will not do, for with this last it is impossible not to be evil.

We must remember there is significance to the others being. We've got to suck that others being dry, let him suck ours (double-take), then return till the small circle we live is doubled to the centre of the world. The actor and his audience are symbiotic. This is the theatre's greatest strength.

By not excluding knowledge of others by process of the Delphic knowing ourselves, our vibes, the individual pulse becomes the vehicle then the baggage till we become one in one with each other. We are more than one plus one is one plus. We are a greater part of the in-weave, and we can be the whole universe. For one concentrated second, the synthesis is possible. The world is a duality: cold versus warm extended to: passive versus active, epic versus dramatic, yin versus yang, introvert - extrovert, asatya - satyam, Apollo - Dionysias, Isis - Osiris, woman - man, Laurel - Hardy, audience - actor. And then that one empathic moment, the great implosion, the transformation. As the summer swashes, splays over being.

PROJECTION: Only heroes embody the ideas they conceive. Actors incarnate not only the ideas but the spirit. So an actress who embodies Odalique is heroic. She has picked up and kept the shadows straight. This is stature and stature is strength.

Shape without form, the poet said. Our names sign themselves to forms we hope to fill; the presentation of self is to self. The actor, by the other hand, at peace with his body, its mas-

ON ACTING

by murray abramovitch

ter, projects outwards to touch, the envelope, to lift the audience. He supports universes by supporting himself. Ivory league boots. This is presence and presence is strength. It is also warmth. Warm because the occupation is meaningless, lifeless.

The theatre is living, while life is a hackneyed portrayal of what life ought to be but isn't because we have not yet learned to. We say the theatre is twice removed from the original conception. And it is.

It is not just for the body to occupy space and projection. The eyes sharply trace their territory, the head and facial expression command it, and it is left to the body to merely occupy it, grace and stature to preserve it. The mind enthroned by the simple pride of presence. Magnificence.

OBSERVATION: The more a person understands a given subject, Shavian saw, the more revolutionary he is in its regard. So mind not body is an anarchist.

While people love and hate the real they seldom get to see, they are insecure. They do not trust their reasons; indeed, they do not trust their eyes. The actor, however, misses nothing, remembers little specifics, his eyes searing, shearing clouds (for most important in everyday life are the littions). From these visions and those of the playwright (channeling the weight of the waves direct into the ink bottle), he creates a universal love or hate. These the audience find more real than their own particular. The actor has, in short, resurrected the eye.



It is not the overbearing trunk that makes the elephant comic. It is that its skin fits somewhat like the oversized salvation army trousers of a beery brass-railed bowery bum. Or that its ears with exercise and some minor adjustments and a little imagination do make our hairless friend of ancient memory able to fly.

If Chekhov could write of dung-hills as artistic material, then how much moroso of human beings, their passions and their fears. (The horror of death is not in the death itself, but in the overwhelming vacuation following.)

These are the sides that make the profile the actor must adopt. Nothing is crinoline shell safe as the actor, risking invasion of privacy suit (others ignorance is his only safeguard), makes mirrors with his eyes.

MEMORY: Art is art and not nature. This and other picayune aphorisms from the crusading cubist, Pablo Picadoro. As a king is history's slave, so art is memory's (and memory nature's).

The irreducible passion and the ugly duckling. Looks into the mirror and sees itself, thinking, this is not me, this slave to fortune. Expecting to see no reflection at all, he sees that history he dumped. Tossed out mannequins. Yesterday flowers.

Art must live in the present

(more pabulum). So the actor, whose body had already resolved itself to scars, cuts through the scar tissue to the depths of human memory, then brings to life the stratum. Theatre is the art of the past.

We ride the john to reminisce (queer yellow flowers), to free the fossil shell and its history. The actor, to usurp the 'characters' essence, finds meaning in the recollective life and transforms its dialogue into dramatic pose. There is no need to study to imitate the 'characters' transcript, however, for theatre is not an art of imitation but of conception. (Maximize) let us quote our own memories for once. Our refusing to return to the potters field where our ancient bodies lie is vanity, hope or disdain. But the bones are considerable and we need not create new ones. The universe of experience is complete within ourselves.

And we may perceive without fear that sensation as memory is dated. There is no past tense in art. And no future.

Nothing changes more constantly than history. We remember what we want and what we must, and if this last is false, then so be it. Art is not a lie, however, as some cubic quack would hack us to believe. There is no room for lies in the theatre. Not even evasion.

SENSITIVITY: The blessed one addressed to high-culted poppriests and physicians of the metamedia thusly: "The eye. O priests, is on fire. Impressions received by the eye. And with what are these on fire? With passion, I say, with infatuation. And with what must these be on fire? With love and with the fire of merging. So we might become one in one with nature and not produce poorer imitations of it. Perceiving this, O priests, the learned and noble principle would not conceive an aversion for the eye as it has. The forms it sees now are wrong. The ears hear their own sound. The nose breathes the fragrance of itself. The tongue tastes nothing, the body less. In conceiving an aversion for the eye, for the ear, the nose, the tongue, yea, even the body, one becomes divested of the wrong passions. The unnatural chaos of the sun. Instead, he must conceive the regard for the soul. He must find nature, he must find God. And when he finds these he becomes free, he becomes aware. And he knows of birth, of rebirth. And he knows that he has lived a holy life, for he has done what it behooved him to do. He is so much more for this world. He does not end where it began."

The universe is not self alone. In the shape of a person. The actor has tasted touch of that wild vegetation that the blissfully ignorant audience has never known. Quashed on the stage, between horizon and the sky, he must elicit those stimuli and through the 'character' project them. If he arouses not only emotion but sensation and harmony as well, he, as an artist, has succeeded. Theatre is organic beauty. Death is not the mother of beauty nor is it the consummation. Art is, through realization, this last. Art is organic union and theatre is dynamic harmony.

Beauty and harmony (have nothing to do with that self-saned wordsworthian tripping over rainbows in the sky, those daffodilled dizzy raptures that always make us puke. They) are the dull rumbling of rubber against snow. They are that moment just before the dawn. They are the butterfly girl, ebony black, with soft brown eyes, who kinda shuffles when she walks. Such beauty should be set to song. The actor plays around such music. He doesn't bore us with magnified epiphanies: he projects them. Theatre is song.

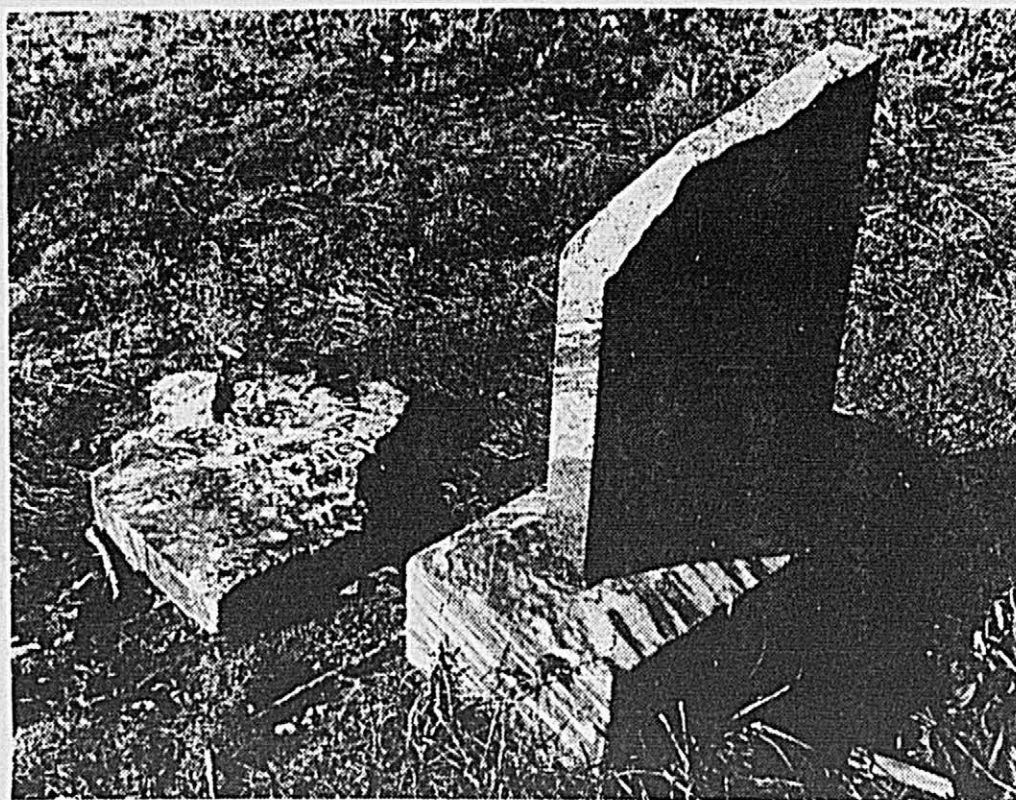
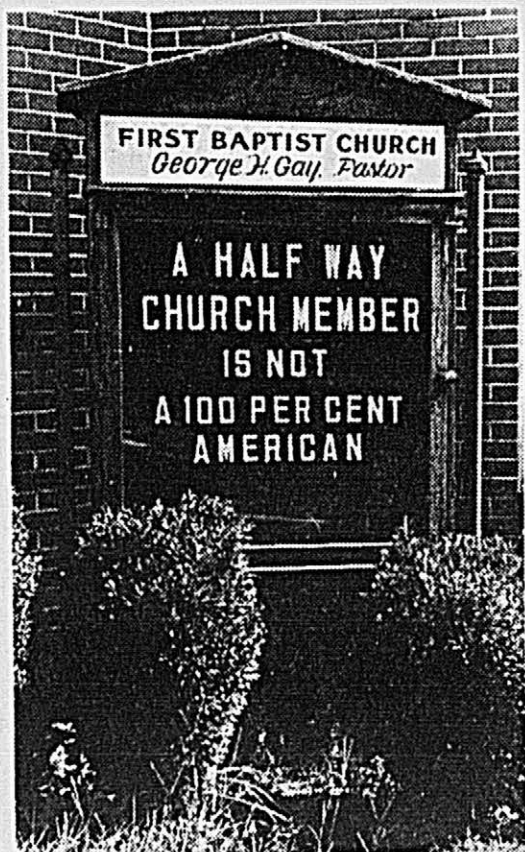
A body resolves itself to scars but never mediocrity, so the reality of the actors performance must be perfect. When an actor plays a part, he is representing a truth - not his own, but that of another. This truth must be, therefore, certain and complete. Otherwise he has injured his persona and to injure a man is to make him less just.

The actor is a judge and a mediator. If he is to be fair, he must demonstrate both authority and humility. Theatre, if nothing else, teaches these last. And this is its strength and perpetuation.





in search
of a lord
we condemn life
and pay sacrificial tribute
to those
slain
upon the altar
of the idolatrous



works of john du rant

are unwilling and unable to make direct close personal contacts. They see the world as they wish to, and they may be described as vain, egocentric, and unwilling to make the sacrifices in terms of giving time and attention which personal relationships require. This is generally not for a lack of feeling or concern, but because their feelings are chaotic, labile, ambivalent, often dissociated, and too dangerously intense and overwhelming to permit close involvement.

Involvement, when one harbors such chaotic emotions, threatens the often fragile ego with dissolution. This is the greatest danger that the artist can experience and this is often equated with creative impotence. The artist openly experiences the fact that his most gratifying and secure emotional experience is generally in the act of creating, not in relating to people, and not in the display of his work; the anxiety of relating is too disruptive to the ego and the enjoyment of the finished product is pleasant amusement, mild compared to the often ecstatic fever experienced in creating.

Questionnaire data indicate that this fever state is more characteristic of the romantic writer and painter and less so of the classicist or the realist for whom the task is more accurately one of intense absorption. However, the objective existence of the created work is extremely important, particularly for the painter who seems to be primarily looking for a sense of identity

and a reaffirmation of his reality in and through the work of art. The artist only knows he is real, alive, and worthwhile as long as he can see a concrete expression of his existence in the concrete object of his creation.

The main medium through which a person finds expression, whether he is an artist or not, is in every case some degree of reaffirmation of his identity, or at least an objective expression of his value. However, in the case of many of the painters the creative work seemed to be almost a restitution phenomenon — a basic support without which the ego and the contact with reality seemed virtually threatened with dissolution. It is impossible to speculate whether this finding is unique for this group of painters or is a more general finding.

In half of the painters the basic disturbance centered around a search for identity, while in the writers of this group the main problems were concerned with sex and aggression. However, in nearly all the artists there was a severe disturbance in the handling of sexual and aggressive energy. In the majority of cases there was confusion about sexual identity and about sexual role.

The majority of artists show an identification with the mother, with a wish to assume the passive sexual role. It is possible that the creative act of writing or painting is for the artist psychologically equivalent to an act of childbearing in the female. In any case, there was a preoccupation

with sex in record after record, indicating that the creative work was highly libidinalized. Although the artist's adjustment was very often a masochistic one, the underlying aggression and wish to be destructive was unmistakable. In most cases the inhibited aggressive drives seemed to be unusually strong.

Perhaps the most interesting finding in the writer group was the frequency with which the initial motive for writing appeared to be an aggressive one, while the actual life role seemed to be passive or masochistic. The act of writing seemed often to be a substitute expression of anger, apparently a phallic aggressive act denying the masochistic adjustment. The need for expression in writing for the writer may be inferred to be due to a loss of direct communication with his world, primarily with his mother. This loss seems to be the result of a need to repress deep feelings of rage and hostility and with their repression the ability to move toward or against people directly is lost. The libidinal cathexis is often at the oral aggressive stage, and the act of writing often seems to satisfy the emotions of spite. It is impossible to state, however, what occurs in the act of creation. Is the art work a loving reparation for the anger or does the anger become transformed or sublimated in the process of symbolic coping with the conflict?

In the painter the initial motive for painting is more obscure.

The most outstanding characteristic of this group seems to be a primitive fear of people; that is, of an emotional contact combined with a great sensitivity to criticism or disapproval. The impression in most of the painters' records was that the painter had not been able to make a positive identification with any person, owing to excessive anxiety. The most strongly drive-dominated responses reflected a distortion of reality resulting from fear and rage.

It is possible that for the painter, as well as for the writer, the initial motive for painting is an act of angry self-assertion. This act takes a more concrete form than in the writer because the fear of direct contact in the painter is much greater than in the writer. It is possibly less frightening in the early stages of expression in any art form to make symbolic gestures (color, vague form) which need not necessarily be understood, than it is to make a legible statement.

Speculations such as these are tentative. There are many types of writers and many types of painters, and what is true for one need not be true for another. However, the excessive amount of anger that is generally evident in artists' records calls for analysis if we are to understand the phenomenon of creativity at least in our own time. Tillich has suggested that philosophy and religion and art express both human motivation and coping with anxiety in different ages in different

ways. Modern man wrestles with problems of anxiety and "being" which are very different from those confronting medieval and Renaissance man.

It is true that the artist creates "beauty" with energy that others seem to use destructively, but this does not hide the fact that much of the artist's libidinal energy which finds expression in fantasy through the medium of the Rorschach, appears to spring from the aggressive layers. The question once again is whether the artist turns away from the world and to his work because he is frustrated and angry; or because he has a wish to express the love which is inhibited from direct expression by his anger; or, finally, because like love, work is an essential part of a human being's means of self-expression and well-being.

Certainly the nature of an artist's work is very unusual, as Wilson has pointed out — he uses himself more than the nonartist does. The question of why he chooses this type of work remains unanswered if all we can say is that a man must work to stay healthy.

In keeping with the artist's anger at the world is his attitude toward authority. He often shows a conscious contempt for authority and a denial of fear of authority figures. He either makes light of authority and convention, or he attacks it violently. The psychologically deeper level attitude to the father, from which the attitude to authority is form-

STUDENTS FLIGHTS 1971

RETURN FLIGHTS

1—	Montreal London	April 27	\$179
	London Montreal	August 17	
2—	Montreal Paris	April 29	\$189
	Paris Montreal	May 21	
3—	Montreal-London	May 3	\$189
	London Montreal	August 18	
4—	Montreal Paris	May 4	\$226
	Paris-Montreal	June 22	
5—	Montreal Paris	May 10	\$199
	Paris Montreal	August 5	
6—	Montreal London	May 14	\$189
	London Montreal	August 23	
7—	Montreal Paris	May 26	\$209
	Paris Montreal	August 27	
8—	Montreal Frankfurt	May 30	\$209
	Frankfurt Montreal	August 20	
9—	Montreal-Paris	June 2	\$209
	Paris Montreal	September 7	

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10—	Montreal-Madrid	June 9	\$229
	Madrid-Montreal	August 24	
11—	Montreal-Paris	June 17	\$229
	Paris-Montreal	August 24	
12—	Montreal-Paris	June 27	\$209
	Paris-Montreal	July 27	
13—	Montreal-London	July 5	\$224
	Paris-Montreal	September 5	
14—	Montreal-Paris	July 15	\$229
	Paris-Montreal	September 7	
15—	Montreal-London	July 22	\$224
	Paris-Montreal	September 5	
16—	Montreal-London	August 3	\$209
	Paris-Montreal	September 4	
17—	Montreal-Paris	August 5	\$209
	Paris-Montreal	September 9	
18—	Montreal-Paris	August 11	\$209
	Paris-Montreal	September 7	

LONDON FROM \$85.00

ONE WAY FLIGHTS

19—	Montreal-London	May 19	\$85
20—	Montreal-Paris	June 12	\$96
21—	Montreal-Paris	August 24	\$96
22—	Montreal-London	August 26	\$85
23—	Montreal-Paris	September 6	\$96
24—	Montreal-London	September 13	\$85
25—	Montreal-Paris	September 16	\$96
26—	Montreal-Paris	September 21	\$96
27—	Montreal-Paris	September 26	\$96
28—	Montreal-Paris	October 4	\$96
29—	Montreal-Paris	October 11	\$96

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ed, is fear combined with definite attempts to fight that fear. The sexual attitude which results from the unresolved Oedipal problem is one of passivity and submission, however vigorous the superficial denials may be.

The result is a secret feeling of lacking manhood and lacking virility. Since the basic identification in the majority of artists is with the mother, the passive submissive attitude and the feelings of sexual inadequacy are further intensified. It would seem that it is only through his art that the artist achieves a sense of manhood on a deeper psychological level.

At the same time, by some unconscious or preconscious mechanism, the child which the artist bears in the production of his art gives him both the status of a man and the gratification of his feminine identity. The process of creating combined with the successful product achieves for him the self-sufficiency of the psychological hermaphrodite. The hermaphrodite symbol, in fact, occurs relatively frequently in the creative artists' Rorschach protocols.

In about half of the artists of this group the act of creation, whatever its motivation, seems to be experienced as a kind of magical omnipotence and a creative, orgasmic union with the world. In a few the creative act

is very clearly an identification with God-at which point the artist feels omnipotent and a true prophet. He has recaptured the "oceanic" feeling and is whole and complete again. This intense feeling and this belief are not correlated with the quality of the creative product (both "good" and "bad" artists show it).

Exhibitionistic needs appear to be very strong in both the writers and the painters. In the writers they are perhaps even stronger than the oral drives. It is as if the artist were trying to show off the wonderful, secret self which he has detached from the world and from direct expression as a result of his need to repress the aggressive and the sexual drives. He lives out in fantasy all the magnificent and grandiose wishes which he cannot or dare not act out in reality; and he shows this off in his writing or his painting for all the world to admire.

In all cases, the writing or the painting seems to be an attempt to reestablish the lost communication with the world which the artist's complex individuation and withdrawal from emotional contact has effected. There seems to be little wish for direct human relationships; the substitute level of contact seems to be sufficient.

It is interesting that most of the artists of this group, and of

the 20th century in general, attempt to reestablish the lost communication or contact by an expression of rage and resentment against society. (The creative work appears to be a model of what not to do or think.) This is a contact through friction, through opposition, criticism, and accusation. There are only a few artists in the 20th century in whom the positive constructive message has won out, who, in addition to criticizing, are able to offer positive solutions and who can do more than show their concern through an expression of anger and hatred.

One other feature which occurred very often is the underlying current of deep anguish, generally unconscious. It is anguish over the loss of love and close emotional contact, over the inability to love directly, over the awareness of the futility of most human gestures of contact, over the inevitability of death. But it is also frequently anguish over the fact that the artist has in some way paid too high a price for the personal adjustment he has made to the world.

The creative work is, in a way only a mask (although an exhibitionistic one) of the underlying deep anguish and rage from which the artist is generally dissociated. He is much more ready to admit his anger to society than

his inner suffering, his fear of his own highly intense emotions, and his loneliness which is partly the result of his antimaterial position and his loss of direct emotional contacts. It is difficult to state what other complexities are involved in the underlying anguish except that it seems to have much to do with love and with the unresolved Oedipal problems.

In summary, it is impossible to say whether the artist is motivated to create from an attempt to assuage the pain of unconscious conflicts, as Freud postulated, or from a basic creative urge which is a natural characteristic of being human. It is clear that he is compelled to listen to the inner urge that forces him to create. Nothing is more important to the artist than the things he has inside him that he must express. No human relationship or bond can compete in importance with the creative urge which in the true artist seems to be so much a part of his identity that he cannot think of survival without it.

The Rorschach records of at least half of this group of writers and painters were so chaotic and regressive in content, it seems doubtful if they could survive as useful functioning human beings if they could not create. Perhaps the Greeks were correct when

they said, "Whom the gods love they first make mad" — with a madness which (unlike the madness of the psychotic) approaches the divine in the creative process, but is disruptive and unadaptive to "normal living." It seems to be a gift as much to be feared as to be envied.

The creative experience is undoubtedly the same in both the non-artist and the artist, but the effect is so different that perhaps we are dealing with a variable as yet not identified outside of the vague name of talent. On the other hand, perhaps our value systems which disregard anything but a concrete show of creative work labeled "art" lead us to devalue other aspects of creative living which are no less wonderful. Surely this distinguishes one human being from another as much as the ability to produce great art is a mark of distinction; and it may be equally valuable for shaping civilization, though it is less tangibly immortal. One may speculate that the concept of the genius is only possible when a civilization is "dead". If all men lived and perceived creatively, might not the artist show only a greater concentration of this same creativity and not something unusual and impossible to understand?



NOTICE OF OPEN MEETING OF STUDENTS' SOCIETY

There will be an Open Meeting of the Students' Society on **MONDAY, February 22nd, 1971** in the Ball Room of the University Centre at 1 p.m.

The purpose of the meeting is to consider the following amendments to the Students' Society Constitution.

ARTICLE VI — FEES

- 1) All fees paid by members of the Students' Society shall be based on the value of the 1965 dollar adjusted annually to the cost of living index, as determined by the Dominion Bureau of Statistics each January 1st.
- 2) Members of the Students' Society enrolled in schools or faculties the majority of whose students are candidates for their first university degree or diploma shall be required to pay an annual fee of \$24.00 to the Students' Society, except members of the School of Graduate Nurses proceeding to a degree of B.N., who shall pay an annual fee of \$14.50.
- 3) All other members of the Students' Society shall be required to pay an annual fee of \$14.50 to the Students' Society, except partial students taking less than three courses, who shall be required to pay an annual fee of \$10.00.
- 4) The above sums shall be collected by the McGill University Cashier with the regular tuition fees.
- 5) The Secretary-Treasurer of the Students' Society shall receive these fees from McGill University and deposit them with a chartered bank or with the University.
- 6) Members of School and Faculty Societies listed under Article V above shall pay an annual fee to their respective Society, as determined by that Society, to be collected by the University Cashier with the regular tuition fees and transferred to the School or Faculty Society concerned.

ARTICLE XI — FINANCES

- 1) The finance Committee shall be responsible for presentation to Council at its first regular meeting each year a statement of Financial Policy, as well as an overall Operating Budget for that year. No individual budgets will be considered by Council until the Operating Budget has been approved. In addition to the above the Finance Committee is responsible for the maintenance and updating of the Finance Regulations.
- 2) Students' Society committees and organizations requesting Students' Society money shall be required to submit a budget to the Finance Director. No such committee or organization shall receive funds unless its itemized budget has been approved by Students' Council.
- 3) All cheques drawn against the Students' Society account shall be signed by the Secretary-Treasurer and co-signed by the Comptroller or his alternate. The Secretary-Treasurer shall first satisfy himself that the expenditure has been authorized in the budget approved by Students' Council.
- 4) An annual financial statement for the past fiscal year of the Students' Society (June 1st to May 31st) shall be published in the McGill Daily before the 15th of November.
- 5) The accounts of the Students' Society shall be audited annually by accountants chosen by Students' Council and approved by McGill University.

The matter of whether or not the Students' Society should become incorporated will also be discussed for a referendum.

MAKE NOTE OF THE DATE AND PLEASE BE THERE. YOUR PRESENCE IS URGENTLY REQUESTED.

STUDENTS' SOCIETY EXECUTIVE APPLICATIONS

APPLICATIONS ARE BEING CALLED FOR THE FOLLOWING POSITIONS:

Editor in Chief, McGill Daily
Producer, Red and White Revue
Editor, Old McGill
President, Film Society
Blood Drive
Freshman Reception
Student Handbook
President Debating Union
Station Manager, Radio McGill
Cafeteria Committee Chairman

Application forms may be obtained at the Council office. All applications should be submitted to the secretary treasurer no later than February 19th.

EXECUTIVE APPLICATIONS DIRECTOR

COMING EVENTS

BACK DOOR

Tonight and tomorrow night:
BILL STEVENSON
CENTAUR THEATRE, 453
St. François Xavier
to March 7: **UNCLE VANYA**
by Chekhov.
CINEMATHEQUE CANADIEN-
NE, 1700 St. Denis
Today at 12:30: 2001-A **SPA-**
CE ODYSSEY
MCGILL DRAMA DEPART-
MENT, Moyse Hall
February 10-13 at 8PM and
Feb. 13 at 2 PM; The Farce:
RAISING THE WIND; The
Drama: **SPEED THE PLOUGH**;
The Comic Ballet: **THE CRY-**
TAL BALL. Directed and
choreographed by Lyn Oxen-
ford.
REVUE THEATRE, 1858 de
Maisonneuve
To Feb. 13: **STONE CHILD**
by Judith Nelson and **GRAVE-**
YARD by Gabriel Janko-
wics
YELLOW DOOR, 3625 Ayl-
mer
Tonight and tomorrow: **ERIC**
and **MARTY NAGLER**

THEATRE D'AUJOURD'HUI,

1297 Papineau
To Feb. 7: **CHINQUI**
THEATRE DU RIDEAU VERT,
4684 St. Denis
To Feb. 28: **LA CELESTINE**
LA NOUVELLE COMPAGNIE
THEATRALE, 1200 Bleury
To Feb. 27: **SPECTACLE**
"COMEDIA DELL'ARTE"
PHOTOGRAPHY EXHIBITION,
St. Andrew's United Church,
101 Cote St. Antoine
To Feb. 15: Photographs of
CHARLEVOIX COUNTY IN
QUEBEC by **GABOR SZI-**
LASI
MCGILL FACULTY OF MU-
SIC SESQUICENTENNIAL
CONCERT, Redpath Hall
Tonight at 8:30: 10th Faculty
Friday; 'The Growing Castle'
a Canadian Premiere of the
Opera by the Australian com-
poser **Malcolm Williamson**.
MCGILL FILM SOCIETY,
Leacock 132
Tonight at 6:30 and 9:30: **MIS-**
SISSIPPI MERMAID. France,
1969.
RADIO MCGILL

Tonight from midnight to 6AM
tomorrow: **STREETNOISE** on
CFQR-FM, 92.5.

This week it's time for some-
thing on women's Liberation
— repressive music. Don Au-
det returns with the fourth
program on the blues... with
Sonny Terry and Brownie Mc-
Ghee. Gilles Losler and Diane
Marcowitz talk about getting
into folk music; also the songs
of Wayne Hemsworth, Jack
Nissenson, Chris Rawlings and
Gilles Losler.

SAIDYE BRONFMAN CEN-
TRE AND SIR GEORGE
An exhibition running simul-
taneously at both centres:
CONCEPTUAL ART. A show
dealing with "Concept", "Pro-
cess" and "System" works
of Canadian and foreign artists.
Until Feb. 17 at Sir George
and Feb. 19 at SBC. Don't
miss it.

FINE ARTS DEPARTMENT SHOW

Michael Moore, a young Mont-
real artist, begins an exhibi-
tion of his works next Friday
in the Fine Arts Department
coffee lounge.



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7:30 - 9:40

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Age 18-25, 9-12 weeks, \$665 U.S.

• Summer Institutes

Age 15-18 and 18-25, 7 weeks, \$960, U.S.

• Archaeological Digs - 7-10 weeks, \$765, U.S.

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TEOREMA

by Pasolini

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Saturday, Feb. 6
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 TWO HOT DOGS, FRENCH FRIES AND SOFT DRINK FOR 50¢
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MENU

ENTRÉE A: POISSON PROVENCALE 65¢
 ENTRÉE B: RAGOUT 55¢
 ENTRÉE C: HAM CROQUETTE, SOUP, VEGETABLES,
 DESSERT AND BEVERAGE 90¢

AT UNION CAFETERIA

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These ads may be placed in the advertising office at the University Centre from 10 am to 4 pm. Ads received by noon appear the following day. Rates: 3 consecutive insertions — \$3.00 maximum 20 words. 15 cents per extra word.

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E.U.S. SKI TRIP TO ECHO — Sat. Feb. 6, tickets \$6.50 available at McConnell Engineering Room 616 — Free balloons.

MOC SKI TRIP TO GLEN MT. Sunday Feb. 7 tickets \$6.50 available at Box Office till Friday.

NEEDED! Avatar to fill the post of Messiah left vacant by previous holder's sudden and unexpected Recantation. Call Mike or Paul 843-7195.

Pier Paolo Pasolini's TEOREMA (with Terence stamp); Sat. Feb. 6, PSCA, 6:00, 8:15, 10:30; presented by the MFS.

Truffaut's Swanee Song — MISSISSIPPI MERMAID (B69) Fri. Feb. 5, 1:32, 6:30 & 9:00. With Belmondo and Deneuve.

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PGSS CANADIAN HISTORY SEMINARS. Wed. Feb. 10 7:30 P.M. Topic: "The Montreal Riot of 1900" Speaker: Prof. C.I. Miller, members & guests.

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FRIDAY, FEB. 5

L132

6:30 & 9:00

A change in the Weathermen

by nesar ahmad

The leaders of what later came to be known as the Weathermen Faction played a significant role in the split that occurred at the Chicago 1969 Students for Democratic Society convention. Six months later, "Weatherbureau" went underground and turned into "urban guerrillas." Ever since then they have been involved in frequent bombings throughout the United States. Seemingly dissatisfied with the outcome of their tactics, the Weathermen of late have started engaging themselves in self-criticism.

The first announcement of a modification of political outlook came in a Weather Underground "communiqué" dated December 6, 1970 and signed complete with fingerprints by the group's principal representative, Bernadine Dohrn. It was received on December 10 by Liberation News Service and has since appeared in various movement publications. The communiqué advised that members of the underground Weather collectives have been doing some new political thinking as a result of the explosion in the New York townhouse last March where three Weather people died, apparently while manufacturing bombs.

"That explosion," the communiqué asserts, "forever destroyed our belief that armed struggle is the only real revolutionary struggle."

"It is time for the movement to go out into the air," the statement continues, "to organize, to risk, calling rallies and demonstrations, to convince that man's actions against the war and in support of rebellions do make a difference."

While the Weatherman communiqué is an admission of the serious limitations of its bomb-throwing tactics, it remains silent on far more important questions concerning the faction's goals and strategies. And yet the fact remains that in attempting to assess what went wrong, a critique of the political belief and understanding of a movement is extremely vital. Tactical errors very often result from a faulty understanding of the objective situation.

A brief examination of the Weathermen doctrine will, in fact, reveal that such is the case with them. They erred because their political understanding is far from being accurate.

The original Weathermen document made it clear that the primary purpose for building a revolutionary movement in the U.S. is to generate support for the national liberation struggles of the people of the Third World. It seems accurate to say that the followers of this revolutionary group have projected revolution as a moral obligation, internationalism as the expiation of guilt. To them, the revolu-

tionary movement is an agency foreign to the American people, not an expression of the needs and interests of the American people, particularly the working class.

Nationalism and national struggles play for Weatherman precisely the same central role that the struggles of the working class plays for the Marxists. The message of Weathermen to the American working class is not that the workers are robbed by the capitalist class of the surplus value they create, that the level of technology and potential productivity already obtained in the U.S. are such, that by doing away with the prevalent relations of production, prosperity and plenty is possible not only for Americans, but for the people of the entire world. No, Weathermen say, by implication, that the workers themselves are robbers. They polemicize very strenuously against "... any conception of 'socialist revolution' simply in terms of the working people of the United States..." They state: "Any attempt to put forth a strategy which despite internationalist rhetoric, assumes a purely internal development to the class struggle in this country (the U.S.) is incorrect."

The Weathermen are thus polemicizing against any conception that white American working class have any decisive role to play in socialist revolution, and against the conception that it is at all internationally progressive for workers to struggle in their own class interest.

The essence of the Weathermen line seems to be that the reason one orients toward those who are oppressed and exploited is that it is they who are likely to be angry enough to tear the forces of imperialism down. To organize in the shop in an attempt to force immediate concessions from the boss is reformist, and fosters illusions. Since such organizing is a necessary ingredient in the building of a revolutionary movement and revolutionary consciousness in the shops, that too is prohibited. The notion that by collective struggle one can wrest from the rulers concessions which better the lives of oneself and one's fellows, is a notion that Weatherman is intent on destroying. But it is that notion, not despair, which among the masses generalizes into revolution.

Weathermen see themselves and the movement they are trying to build as the agents within 'Babylon' of the oppressed peoples of the world. In fact they consider themselves even less than agents. They consider the black movement to be the real agents, and themselves to be its supporters. "The task," says one of their original documents, "is to build a white movement, which will support the blacks in moving as fast as they have to and are able to, and still itself keep up with the black movement enough so that white

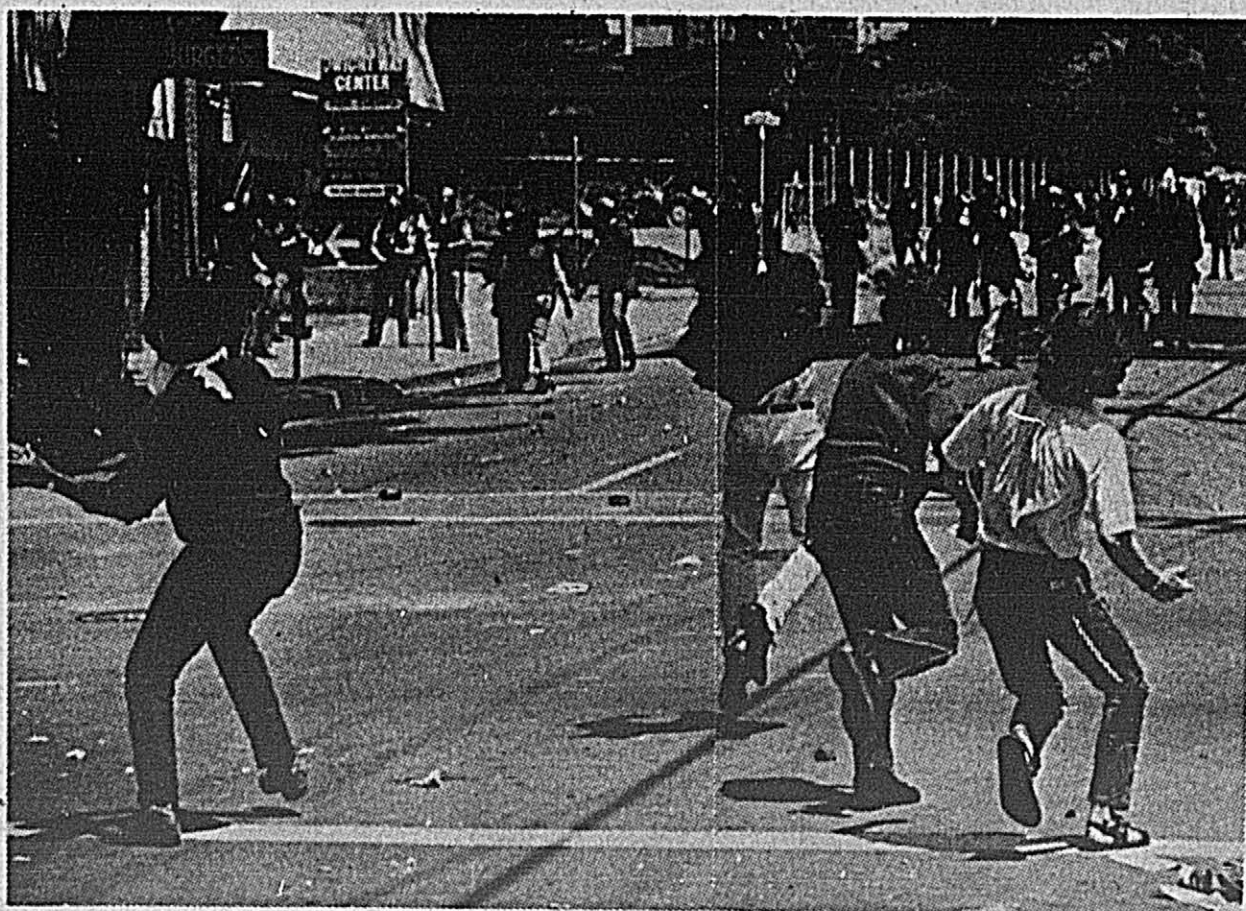


revolutionaries share the costs and the blacks don't have to do the whole thing alone." The white Americans are warned that any white that doesn't follow this path is "objectively racist," and is misusing his "white skin privilege."

The central driving force behind Weatherman is desperation. Its adherents see the state power of decaying American capitalism playing an increasingly reactionary and brutal role throughout the world and at home. They see it viciously suppressing the legitimate desires and aspirations of oppressed people everywhere. They know that it is willing to use the most barbaric means to protect its interest, and fear the worst. The response of Weatherman comes from its combined feelings of outrage and impotence. It generates such a great sense of urgency; that suddenly in its mind the urgency itself is translated into a material force capable of decisively tipping the balance in favour of its deep desires.

The bomb-throwing activities of the Weathermen are an outcome of this attitude of desperation. They despaired and became impatient. With such an attitude, they soon rejected the white workers as a revolutionary force. There was the no need to establish a bridge of understanding with the majority of American population. Almost all the actions that the Weathermen have taken have remained singularly unexplained to the masses of American people. It is this fact that has contributed greatly to the ineffectiveness of Weatherman tactics.

Throughout history, the most noble of wishes and sentiments, no matter how imperative, have not, in and of themselves, countered barbarism and oppression. Rather, when sentiment stands in the way of an analysis of material relations and forces it impedes the development of programs which can begin to deal with the crisis, and as a result functions counter to its original desires. This is a lesson that Weatherman must learn if it at all wishes to grow into a genuine revolutionary movement.



Pollution...

(Continued from page 1)

that this would be accompanied by mining operations, drilling operations to find oil, and shipping in the Arctic seas.

Dr. Dunbar felt that the only people who had a right to turn down the industrial development are the Eskimos although "they are in no way ready to deal with the problem, as we would."

He gave oil spills from large tankers such as the Manhattan as one of the problems that the Eskimos might be faced with.

When asked by a member of the audience about Canadian policy to nationalize the Arctic waters of Canada, he commented that Canada has to stop people from "mucking up our back yard," and that Canada has to have a similar firm policy on the U.S. wanting to buy our freshwater, and pumping it south.

The third part of the Pollution Symposium is to be held tonight at 8:30, in the Palmer Howard Theatre of the McIntyre Building. It will consist of a panel discussion on pulp and paper pollution.

BSA Statement

The following statement was made yesterday by the Black Students' Association as a response to the letter by Roy Lochhead (EUS Treasurer) in yesterday's Daily.

"Apparently, not just is it Lochhead's prerogative to act with what he thought 'were the best interests of the EUS' by sidestepping their constitution and overruling their council which, in his words, is often not representative of the electorate (a statement which has yet to be justified, as in all well-known cases where open meetings have been called - as in ours - the decision of the council has been upheld); but he has also 'single-handedly' broken an agreement between the EUS and the BSA made under the auspices of the International Students' Association and the Students' Society.

The executive of the BSA made it quite clear at that meeting that we had been fully cognisant of our actions and that no retraction would be given.

In fact, the only reason that this meeting was endured after the inexcusable treatment we had received over the issue was not to compromise - we would not sell the BSA for \$500 - but, guided by the principles of our own Association, to give his Society and the campus at large the chance we had not been accorded.

It is well-known that in a public post, one neither acts nor speaks for oneself. By virtue of his position, Lochhead does not now.

Lochhead has no regard for anyone or anything. As far as he was concerned, we were just niggers and everyone else just shit. The BSA is shamed to have been in contact with an unprincipled person like Lochhead.

The fact that he is in a representative position on this campus is significant of McGill University.

We would like our apology to Lochhead to be in the form of a slap in the face."



The Arctic oil rip-off

by steve wohl

There is enough oil underneath the Arctic ice to make all the native peoples of the North into millionaires. But it's unlikely that these people (and the rest of us) will accrue the majority of the benefits from these natural resources, should we decide we're willing to mess up the ecology of the North. In fact we may not even have much of a say in the decision as to whether they will be tapped. Both that decision and most of the potential profits won't be ours; instead they will belong to the private oil interests. In this article, which appeared originally in the Montreal Star, former McGill student Stephen Wohl argues for a Canadian Crown Corporation to undertake the exploration and marketing of the Arctic oil. The article has been slightly altered and updated by the author since its appearance in the Star last month.

We are being had. We are being robbed blind, and yet there is hardly a discernable outcry.

A well-documented article in the December 28, 1970 Montreal Star by associate editor Boyce Richardson, reporting from a recent oilmen's conference in Edmonton, put at the disposal of the general Canadian public enough hard data to start even the slow ones among us thinking seriously about the imminent squandering of our national birthright, our vast Arctic resources.

As revealed at the Edmonton conference, estimates of the oil reserves in Canada's north range between 100 and 155 billion barrels. Crude oil is presently selling in the United States at \$3.50 a barrel. The market value of our reserves is thus \$350 billion. On the other hand, cost for exploration, development, and delivery can reasonably be estimated at no more than \$100 billion, seen clearly with this induction:

Two 48-inch pipelines through the Mackenzie valley, extending on to the Chicago area, each capable of handling two million barrels of oil a day, would deliver 30 billion barrels of oil over a serviceable lifetime of 20 years. Mr. Richardson's article quotes figures provided independently by Dave Furlong, managing director of the Canadian Petroleum Association, and R.K. Banister, chairman of the board of Banister Continental Corporation, which place the total expense of getting such lines into operation at \$20 billion, including "social development" - highways, airports, town sites, power supply, communications, etc. Extrapolating from these figures, the delivery of four times 30 billion barrels would require an investment of four times \$20 billion, or about \$80 billion (note that operating costs are of an almost negligible order of magnitude, once the system is functioning).

Even that portion of Arctic oil which may be transported by sea would not significantly alter these data. The oil companies are today managing to bring oil to North America all the way from the Middle East, without benefit of the Suez Canal, for \$1.50 per barrel, including royalties to foreign governments.

Hence a conservative estimate of the profit to be realized over a period of two decades from exploitation of Canada's untapped oil is \$250 billion (\$350 billion net minus \$100 billion expenditure). But the question of the hour is, who is going to reap those profits?

That oil sits under federal government land and water - the Yukon and the Northwest Territories - belonging, at least until now, to all the Canadian people. Notwithstanding, Boyce Richardson writes: "Like other

oilmen, Mr. Furlong wants a lot of government help but he doesn't want the government to take any financial part in the ownership of the business." You can bet your life he doesn't!! And there's a \$250 billion reason why:

The oil that belongs to us will be exploited and marketed either by the private companies or by a government crown corporation. In the former case, the astronomical profits will accrue to the barons who control the companies (mostly American, with a few Canadian helpers); in the latter, the quarter of a trillion in profits will be allotted to 20 million shareholders, to all the Canadian people, \$12,500 to every man, woman and child in our country.



One might say, "Of course our government will not allow the private interests to steal what is so obviously ours". But when the oil companies are looking forward to billions (thousands of millions) in profits, they can afford (if they wish) to spread tens of millions under the table and to generously grease available palms. Ottawa is diligently signing away exploration and exploitation rights to thousands upon thousands of acres every single month.

Just this past October, while our attention was focused on the "FLQ" doings, Ottawa signed away 6.3 trillion cubic feet of our natural gas. Selling as it does at 50 cents per 100 cubic feet (the average family's monthly bill is \$3 for 600 cubic feet), that gas is worth \$30 billion (\$1500 per Canadian). A piddling \$2 billion will be realized from the sale, and that not by the Canadian people, but by the private companies, some of which are American owned.

That's really not a bad arrangement whereby an American firm that needs natural resources sets up a Canadian subsidiary, has that subsidiary take the resources out of Canadian soil, and then in effect sells the resources back to itself for the lowest price it can get away with, just short of scandal!

Recognizing that Canadians are becoming wise to their manoeuvres, the private interests have of late redoubled their efforts on the P.R. front. They managed to gain enough co-operation in high places in Ottawa to create "Pan-Arctic Oils, Ltd.", 45 percent government owned, which fosters the notion that Canadians through their government are being given the privilege to "share" the wealth that is already entirely theirs. The effect of this company's operation is to give all the other companies invading the north, the private ones, the smoothest possible entrée into territories opened up by Pan-Arctic and the greatest possible leverage on co-opted government functionaries. (The well that burned wild on King Christian Island is testimony to the fact that it is the private interests, notoriously contemptuous of profit-limiting anti-pollution and safety regulations, who are calling Pan-Arctic's tune.)

And then there is the current P.R. campaign to bring the "native peoples" of the north into the scheme of things. The logic here is that you can easily buy off a few Eskimos, Indians, and Whitehorse politicians, and thereupon embarrass into quiescence the liberals of southern Canada who wouldn't dare challenge the right of "natives" to govern the lands on which they live (the answer here, of course, is that history beyond our responsibility has, for better or for worse, tied all our fortunes together in one nation).

Whether or not private profiteers are allowed to rob our resources, we of the Canadian public, through our taxes, will be required by Ottawa to foot much of the bill until the black gold actually begins to flow. As Mr. Richardson says, the oilmen want (and are being given) "a lot of government help": Ottawa is underwriting all that "social development", is providing depletion allowances and special writeoffs and assistance programs, and is bearing the expense of the extraordinarily thorough geological surveys without which exploration could not have reached its present stage. So why give the gluttonous entrepreneurs even a penny of the upcoming profits?

I propose that Canada immediately throw out of business all the private resource developers in the Yukon and the Northwest Territories, nationalize "their" properties, and turn over to a new, imaginative and potent Canadian Arctic Development Corporation, a 100% crown agency, the function of exploiting and marketing the entire spectrum of resources with which our country's north is so richly endowed: not only the oil, but also the tremendous natural gas and mineral resources which promise at least equal profit yields. The CADC would borrow capital on the international markets, repaying at fixed rates of interest from the profits its enterprises generate (there is a world of difference between borrowing and the selling-out of ownership).

"Deals" already negotiated can and should be disavowed until the CADC has taken the reins. We will then find Canada's resources being sold for the highest price that can be gotten - not, as now, the lowest. Would we have to feel guilty about being tough businessmen, about terminating the Americans' "right" to have their left hand (their subsidiaries) do favors for their right (the parent resource-consuming companies)? Hell, no!! Don't they sell us their colour television sets and their automatic ice-cube makers for the highest price they can squeeze out of us?

The United States needs us a lot more than we need the United States. The American economy is now on the verge of energy starvation (which is why all the talk about "continental energy development"). Presently consuming more than 5 billion barrels of oil every day, the Americans could swallow up our reserves in the course of two decades even if their rate of consumption remained constant (it is actually increasing by 50 percent every ten years). Their own wells, the way they are now being depleted, will run dry no later than 1990. When they are ultimately forced to turn to Canada, the laws of supply and demand could and should have them paying us much, much more than \$3.50 a barrel.

We will get what we're entitled to for our resources, and Canada's shareholders will reap their \$12,500 dividend just from oil (\$50,000 to our average four-member family), only if the designs of the spineless sellouts are obstructed.

In short, what this country urgently needs is a healthy measure of rational, democratic socialism.

U. de M. bounces JV pucksters 5-4

by Bets - minus Big Al.

I would have liked to have said it was a hell of a night for comebacks. Had the Indians played consistently - maybe so. Had the Indians' defence held up - maybe so. Had the Indians' final, frustrating attempts connected - again, maybe so.

The McGill Junior Varsity Hockey Team was defeated by the score of 5-4, at the hands of University of Montreal. The game was one of varying dominance. For example, the first half of the game belonged strictly to McGill. The Indians successfully outskated, outshot and outscored the U. of M. squad, and by the 2:30 minute mark of the second period, McGill had taken over completely with a rather convincing 3-1 lead, starring Bob Chartrand, a la hat-trick. The McGill supporters, (all five of us), flipped out continuously as the Indians romped and rolicked over the ice, leaving a rather estranged and disoriented U. de M. squad behind. Unfortunately the trip the J.V.'s were

into was not to last too much longer, for suddenly, if you'll excuse the expression, the tables were turned, and U. of M. was doing the skating, the stick-handling, and inevitably, the scoring. This transition took place at 7:38 of the second period. U. of M. did not come down till the final buzzer sounded. They came back from a two goal deficit to tie up the game at 15:07 of the second period. Minutes later they scored the clincher. The insurance goal followed in the opening minutes of the third period.

Perhaps it was somewhat understandable why tension rose

and tempers flared at this point in the game. Words, (the four letter kind) were exchanged from time to time, yet it was obvious the boys were not about to restrain from fisticuffs. Mike Nanne for McGill, promptly beat the shit out of some cat from U. de M. and the two were ejected from the game. Nanne will join me and the rest of the J.V. fans at the next game, in the capacity of spectator.

McGill's final attempt at a comeback occurred at 9:02 of La Troisième Période. This prompted McGill to indulge in a very heavy remaining 10 min-

utes of play. In true McGill style, the Indians did just about everything but embed the puck in the mesh, or even put it in the net.

Not too far-out, was it Ken? Next game contra U. de Québec... game time 8:00pm at Mc-

Gill. Oh yes, the boys are going to be minus either Bob Labreque or Bob Chartrand for the remainder of the season. One of them is going to be brought up to fill in recently "evacuated" positions on the varsity squad. Bonne Chance...

HOCKEY STANDINGS (REDMEN)

	GP	W	L	T	PTS
Carleton	10	7	1	2	16
Montréal	10	5	3	2	12
Laval	12	5	5	2	12
Queen's	10	3	4	3	9
McGill	9	3	5	1	7
Ottawa	9	2	7	0	4

BASKETBALL STANDINGS

	GP	W	L	PTS
Queen's	4	3	1	6
McGill	4	2	2	4
Ottawa	3	1	2	2
Carleton	3	1	2	2

BIG SWIM MEET

It appears that today is the big day for two McGill teams. One is the basketball five (see story). The other is the swim team.

Tonight the reigning OQAA swimming champions, the Toronto Varsity Blues, will be at the Currie Pool. The Redmen have not beaten Toronto in swimming for the past eleven years. Your support is needed.

If you can drag yourself away from the basketball game or at half-time come and give your vocal assistance to the squad. It's their last meet before the OQAA's in Kingston.

Redmen hockey...

(Continued from page 8)

up during a pile-up around the net. Yesterday he was still limping as a result of that last period injury.

Several of the Redmen were outstanding. Garth Ryan, although he did not get any points, played one hell of a game - hustling, skating, and best of all - hitting.

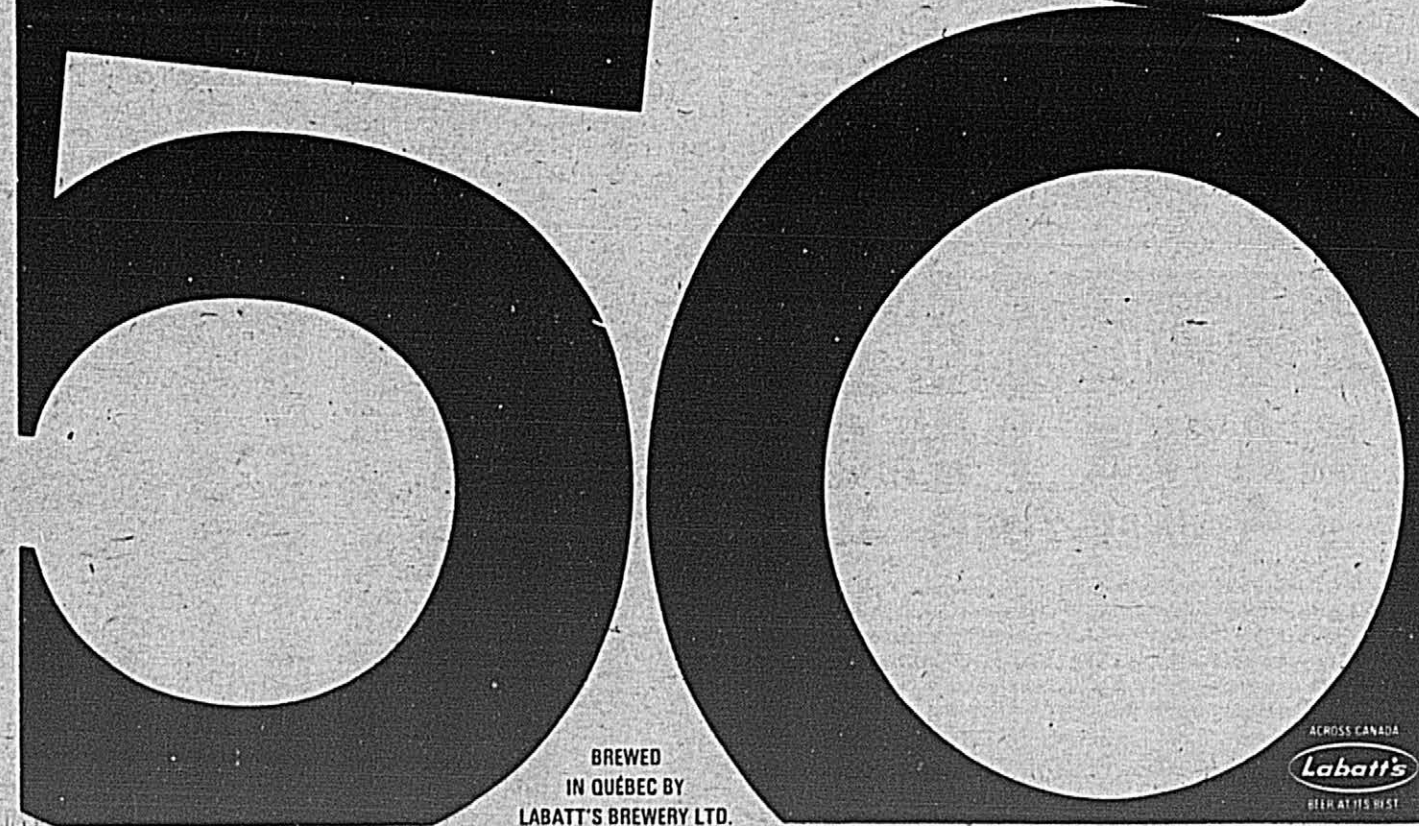
Doug Crossley also played well. Crossley is playing with new found confidence and is handling the puck better than ever. He and his linemates, Jim Yates and Roxy, have been the Redmen's most effective trio.

Anyways, the next Redmen game will be played tomorrow afternoon - 2pm - at the Winter Stadium. The Carleton Ravens will be in town for a game which is a must for the Redmen if they hope to make the play-offs.

SLAPSHOTS: Jim Pitt did not play - he has two broken ribs... John Gilles took his place on defence... John Donnelly played one of his worst games in a McGill uniform... George Jamieson contributed a good game on defence... Wayne continues to disappoint - he is experiencing hard luck around the net. Last night he missed several chances to deflect the puck into the net... The jackpot in the puck shooting contest is skyrocketing every game - why not come out Saturday and give it a try.



Enjoy yourself...
Take five
for 50 ale
Move with the
50 crowd



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Meet Ottawa tonight

Hoopsters host crucial contest

Tonight, the Basketball Redmen begin the most important week-end of the season. In what will be the last OQAA home game of this, and perhaps any other season, the Red and White will host the University of Ottawa Gee-Gee's. Tomorrow, the Redmen travel to Ottawa to face Carleton in their final league game.

By scoring victories tonight and tomorrow, the McGill team

by Ira Turetsky
Senior Staff Reporter

will clinch a spot in the OQAA play-offs. A split would result in a probable tie for second, and two losses would eliminate the Redmen.

Tonight's game against Ottawa should be one of the most interesting games of the season. In their last meeting, the Redmen scored an exciting 90-89 win at Ottawa. The Gee-Gee's, who are the only league team to have beaten Queens, will be out for revenge. In addition to the vengeance factor, the Ottawa squad has play-off hopes of its own.

Ottawa features a strong, well balanced attack, led by high scoring center, Vic Chandler. Chandler is complemented by guard Pat Harris and forward Vince Lukenda. In the earlier game, the Redmen, despite the absence of Henri Janssen for most of the game, maintained an advantage on the boards. A repeat performance will be necessary to shut off the Ottawa running game.

Tonight, the Red and White will be strengthened by the return of Janssen, and by the fact that they have been playing well in recent games. Of course, the Redmen had their four game winning streak snapped by Loyola on Wednesday night. However,

the 89-81 score represented a marked improvement over the 111-76 fiasco that occurred in the Currie Gym two weeks before.

Of course, if you saw the game, you would have to agree with Coach Tom Mooney who was, to say the least, extremely disappointed. He had just seen his boys come closer to beating Loyola than any Quebec team in the last two years, and he rightly felt that the Redmen lost mainly because they didn't have the nerve to take what was given to them.

Specifically, Mooney was referring to the last two minutes of the game. At that time, the Redmen had just battled back from a ten point deficit, to trail 81-77. Trailing by a mere two points, and being in possession of the ball, the Redmen proceeded to throw the ball away giving Loyola six welcome and vital points.

Before that, with the exception of Bill Holt, the Redmen had played adequately without covering themselves with glory. Holt, who played one of the finest games ever by a McGill player, led the team from a 10-2 deficit to a 42-41 half-time lead. In the first 20 minutes, Holt scored eight points, made six steals, and recorded six assists.

In the second half, unfortunately, Holt's help was somewhat diminished. Outside of Art Sandman, who scored eight of his 15 points in the latter period, the Red and White attack was rather anemic. This, despite the fact that Loyola center John McAuliffe picked up his fourth foul with 12 min-

utes left, forcing him to miss the next eight minutes.

In spite of this apparent advantage, the McGill big men, Janssen, Howie Roseman and Kit Kennard contributed only 10 points between them in the second half.

For the most part, however, the Redmen demonstrated a refreshing degree of composure. They were not rattled by the Loyola press, and they committed far fewer turnovers than has been their wont. Although they lost the game, they did come away convinced that they can beat Loyola or anyone else that they meet.

Of course, if this is to be the case, Holt, who would up with 20 points, 10 rebounds, nine assists, and nine steals, will have to get more help than he received on Wednesday night. This should be forthcoming, particularly from Janssen, who should be at full strength for tonight's game.

Another factor that should be in the Redmen's favor is the enormous and rabid crowd that will no doubt be present to watch the home team attempt to nail down a play-off spot. The game begins at 8 pm in the Currie Gym. Admission, as usual, is free.

A win tonight, besides greatly enhancing the Red and White's play-off hopes, would also provide momentum for tomorrow's encounter with Carleton. Like Ottawa, Carleton has play-off hopes of its own, and they also have a score to settle with the Redmen. That score was 88-85, and anyone who was present will long remember the heart-stopping McGill triumph.

While tonight's game will probably have large bearing on the matter, any fans wishing to see the Carleton game should show



Daily photo by Alex Alpern

HELPING HAND: Bill Holt of Redmen tapes in rebound during Wednesday's Loyola game... to no avail... Redmen lost 89-81.

up at the Carleton Gym at 8:15 tomorrow night.

DOUBLE DRIBBLES: Ralph Lockwood, the mental midget who followed up his disgraceful exhibition as referee in the no-

torious Redmen-Expo game with a half-witted series of jibes at Tom Mooney's employment problems, was recently relieved of his own job in an enlightened move by CFOX. People who live in glass houses etc.

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Ski officials are needed
Sat. 12-2 pm at U. de M.
hill. Pay-\$8.00. See
Tom Thompson in the
Currie Gym today at 1:10.

Puck play-off hopes still alive

by Allan Tanny

The McGill Hockey Redmen kept their play-off hopes alive Tuesday night when they downed the Université de Montréal Carabins 3-2 on Dave Roxburgh's third period goal.

Roxburgh knocked in a rebound after a flurry of shots by the Redmen had been stopped by the Carabins goalie. Roxy had previously done all the spadework on the play, carrying the puck in over the blueline deep into the Carabins' zone before centering it out.

The Redmen had to come back from one goal deficits twice in the hard hitting game. After a scoreless first period the U of M opened the scoring when Henri stole the puck from John Donnelly at the blueline, went in all alone and slipped the puck between Norm Lord's legs. Donnelly had at least two chances to stop the Carabins forward, but blew both of them.

McGill came back on a goal by Bobby Labrecque, a center who was playing in his first game after being called up from the JV's. Stu Hamilton did most of the work on the play, checking a Carabins defenceman behind the net and getting the puck loose. Labrecque picked up the puck at the side of the net, deked the goalie and slipped it into the corner.

The Carabins went ahead again, this time on a goal by Guay. He raced in behind the defence after the puck had deflected into the Redmen zone off the stick of one of the defencemen standing along the blueline. He beat Lord with a high shot to the short side.

Alex Manson evened the count with a power play goal — knocking in a pass from the point. Manson, who has been playing defence lately, was sent out to play forward for that one face-off in the Carabins zone, even though

Garth Ryan, a centre, was playing the point as the extra forward on the power play.

One of the main features of the game was the fine goaltending by both netminders. And good they had to be, because both teams insisted on playing give-away with the puck in their own zone.

Norm Lord was outstanding — even though he was shaken up twice during the game. In the second period he got hit with a shot on the inside of his foot. In the third period he was shaken

(Continued on page 7)



Daily photo by Alex Alpern

PLAY-OFF HOPES? Redmen are back in contention after big 3-2 victory over second place U. de M.

McGILL MEN'S INTRAMURALS

TABLE TENNIS TOURNAMENT

Deadline for entries has been extended to
Friday, February 5th.

Entries will be accepted at the Intramural Office, room 7, in the Currie Gym or by calling the Intramural Secretary at 392-4730.

Participants will be contacted as to time of match.

McGILL MEN'S INTRAMURALS

WATER POLO (INNER-TUBE)

The McGill Men's Intramural Department is now accepting team entries for its Inner Tube Water Polo League. This league will begin on February 10th, and all games will be played during the evening in the Currie Pool.

Teams are made up of a minimum of 6 players with a maximum of 10. This is not an Inter-Faculty League and any group of male students or staff (with gym membership card) may form a team.

Rules and further information are available at the Intramural Office in the Currie Gym or by calling 392-4730. Inner tubes are supplied.

Deadline for entries - Monday, February 8.